

HELEN DESMOND.

At the Theatre.

Mr. Gillette's version of the rebellion, held by the Equity, was produced on Monday night at the Madison Square Theatre, where it is repeated on Tuesday and Wednesday evenings. There was a brilliant and disconcerting audience in attendance, and the novelty of the dramatic conflict should have the more weight from the character of the play. There were "musical" after each act, and at the conclusion of the fourth act the author bowed his thanks in response to the loud calls for his appearance.

The play is unpretentious, but it is interesting. The theme is not new—it has frequently been used by story-writers. The dialogue has no poetic quality. It is simply plain, colloquial English. The elements of business, easy action and occasional vigor are its recommendations. The characters are drawn with considerable skill, and they are so well connected as to give the work an excellent balance. Of action there is an abundance to suit the prevailing taste for moving dramatic plots. The dramatic purpose is to do almost everything that is supposed to occur in the five acts. Very little is left to the imagination, and the two-familiar expedient of narrative is seldom called into play.

While the scenes of the plot are smooth and quiet, effective situations are not lacking. The suspense of the time that tried man's soul permeates the entire act, and passionate glances of the soldiers at war are especially good, which the military business is only used so far as is necessary to the development of the story.

For the scenes that please dealing with our beautiful civil war have been arranged again and again, and in all cases with the most successful results. Mr. Gillette is especially deserving of credit. Scenarios that follow this method must be enjoyed in plays of the war, but there are not too many among our population that participated in or were true-hearted opponents of the desperate fight to find gratification in the presentation of its romantic, heroic and dramatic phases on the stage. To the viewer at Niagara there is no grandeur or beauty in a mere picture, however excellent, of the mighty father of waters. To the participant in historic events no mimic reproduction of them will approach the impression of the events themselves. So it is that the rebellion has proved an unprofitable subject for dramatic treatment, and only possibly will find attractiveness in efforts of that kind.

But as we have already said, Mr. Gillette has ingeniously woven certain war incidents into his absorbing story of love and passion, and held by the Equity is now the last evening in consequence. There is no need to make the argument; it was fully given in these columns when the play was produced in Brooklyn last season.

There are seventeen characters, seven of which are completely effective representations. Besides is a play brought out in Summer with no admittance a cost. The members are not in most cases known to New York playgoers, but for all that they form a clever and harmonious organization. We are quite certain that at any of our stock theatres Mr. Gillette's work could not have received better handling. The members of the performance attended the play that stage-manager Ben Teal had arranged in the matter of preparation.

As Colonel Fremont, the Union officer whose honor is superior in his affection, George R. Purton was really impressive and dignified. Perhaps to credit this last-mentioned quality in the greatest officer's speech and manner, for he frequently erred in over-deliberation. His voice is guttural and monotonous, but in spite of these weak points there was a good deal to commend in the presentation. Kathryn Kidder in the opposite role, Rachel McCreary, was witty and handsome, but her acting lacked clarity and feeling. In this part Miss Kidder resembled Mary Anderson in appearance even more than she did as Wanda in Nordeck.

Two delightful comedy characterizations were furnished by Louise Dillon as Susan McCreary and Charles S. Dickson as Thomas Henry Dean, a specialist for Frank Leslie's. Miss Dillon was arch, spirited and piquant in delineating the character of a frank and outspoken Southern girl with a vein of mischief and an accent racy of the land of Dixie. Indeed, this accent was remarkably well sustained. There was no attempt to obtrude it; it was neither too strong nor too mild, but just like the real thing. Mr. Dickson as the artist, Susan's sweetheart, played with agreeable humor, softening the coarseness of the pushing young sketcher into palatable form and emphasizing his enterprising methods of adapting himself and his drawings to any possible and impossible combination of circumstances. Nothing more enjoyable in the way of true light comedy work than the love scenes between Susan and Dean has been seen lately on the boards of a metropolitan theatre.

J. E. Kallard as Hayne, the brave spy who pretends to die for his cause than suffer an honorable death, was excellent. His fiery declaration of faith just before the end of the drum head scene—when the curtain was rung up several times after the act.

Edmund McDowell, looking very handsome and smiling with a voice that seemed to come from his boots, acted Fielding, a character, only acceptably. The stupid

man in which Mr. McDowell made his lines come so clear that he is not given with a superiority of intelligence to the other of vocal and verbal expression. Henry Dean was presented a capital sketch of the old-time negro house-servant. His pathetic love scene with an Octoroon in the third act was very nicely done. Mrs. Purton as Elizabeth McCreary, a typical Southern woman with gride of blood and heavy hearted for the Northern branch of the race, was brought and tremendously convincing of domestic. The smaller bits—there are several—were filled in by competent people.

Held by the Equity is neatly staged. The new scenery by Harley Merry is correct and good to look upon. Mr. Gillette's play deserves a prosperous career. If the cordial reception it received Monday night be an indication, such an outcome is in prospect.

A "new musical comedy, by Russell and Westford," was the offering at the Bijou Opera House on Monday night. The audience was large, although much of it was of the quality known as "paper." Some say that Soldiers and Sweethearts is a revival of the comedy produced in this country and in England by Fred. Vokes some sixteen years ago entitled *In Camp*. And then, again, it suggests the *Sailors in Town* and *Green-Room Fun*. The plot is of the simplest, and the dialogue when not vulgar—dull and commonplace.

The first act opened in an officers' quarters in a barracks, and was devoted to Major Ashley's teasing over the escapades of his son, a Lieutenant, and some comedy by a Sergeant and an Ordinary, attendants upon the two officers, respectively. The scene changes to a room kept by John Seniors, where Nan McGilder, a rustic, and the Ordinary, supply more comedy. There, also, Jonacus Jaggs, an impertinent, comes to arrange for an amateur performance of the opera *Satanstoe*. Marie Bartlett and her friend, Maggie Smith, come upon the scene. They are two bouncing beauties in love with the military and much interested in amateur entertainments. Songs are sung and there is a staid finale. The amateur opera occupies the second act, which reveals a curtain and a peep behind the scenes. Jonacus is hurried by the amateurs, who are all very nervous. Here some excellent singing is done by Miss Legrand Foudre, a prima donna hired for the occasion. The amateurs create a good deal of fun by their stage-fright. This second act is about all there is to the piece. In the third the girls masquerade as soldiers. Their sex is discovered through Lieutenant Ashley passing cigars around and insisting on their being lighted. Then there is more singing, and the curtain goes down on a rather tame affair.

As Major Ashley, an elderly, splenetic military officer, Charles Overton made up well; but he had little to do. Frederick Darrell's Lieutenant was a light and airy performance. His singing was much applauded. Henry V. Donnelly extracted some fun out of the part of Daffy Downs, the Lieutenant's orderly. He was especially clever as the Demon in the opera. Charles Allison played a pompous Sergeant very well, but had almost nothing to do. The familiarity of these underlings with their superior officers would amuse those acquainted with the discipline of the English army. Jonacus Jaggs, the impertinent, was played by Owen Westford. He was funny here and there, and did his best work in the second act. Susie Russell was somewhat demure and winking as Nan McGilder, the rustic; but she is not of the material of which comedettes are made. Sylvia Gerrish was simply all smiles as Marie Bartlett. She made a handsome and shapely captain of the military in the last act. Louise Edgar, as Maggie Smith, sang nicely, and also made a shapely soldier. As the prima donna, Miss Ragna Lioné's singing evoked much applause. A tall young woman, whose name was lost among Nan's followers, and whose voice is a deep, rich contralto, won enthusiastic applause by her singing.

The music by George Schieffarth is light but tuneful—some of it quite catchy. The skit was neatly staged.

An amusing performance of *The Mikado* is on at Tony Pastor's Theatre. It is down on the bills as the "Only Female Mikado Company in The Mikado." After seeing one performance there will be none to begrudge the honor. Agnes Hollock is an excellent Katisha. Allie Copp is not such a bad Poo-Bah, and she sings well. Clara Thropp's Yum-Yum was a poor effort. Florence Thropp is a shapely Nanbi-Poo, but sings the music indifferently. George Williams, the only male in the cast, is about the poorest Ko-Ko we have yet seen. He parrots his lines and displays not the slightest knowledge of their meaning. In this he is in decided contrast to the Poo-Bah and Katisha. Mrs. Lou Thropp, mother of the Thropp girls, is in the chorus. It is a remarkable chorus—in voice, looks and shape. To display some rather scrawny nether anatomy, the shears have been freely used upon the skirts. The orchestra accompaniment is vile. Strange to say, business is not bad. Next Monday Dan Sully comes in for a week of *The Corner Grocery*.

The trained horses of Professor Bristol were exhibited to a large house at the Third Avenue Theatre on Monday. They are wonderful animals, showing remarkable sagacity and intelligence, and performing a large variety of astonishing tricks. This entertainment is

well worth seeing, not only for the amusement afforded by the horses, but because they show insight by gentle methods, and therefore show what results can be achieved by kindly treatment and instruction. The show will continue for some time at this theatre.

Frederick Ward opened his season and the Windsor's on Monday in *Verdugo*. We have quite lately dwelt, in a critical spirit, on this performance, which provoked many commendatory comments. Charles D. Herman's tenor and Eugene Blair's Virginia were praiseworthy personations. Mr. Ward's company shagbrier is stronger this season than last. Legomar, Damon and Pythias, Richard III. and Lady of Lyons form the repertoire for the rest of the week. Next Monday Youth will be presented.

The Musical Mirror.

Whether ill-luck be born of bad judgment is a question much argument has been wasted on, and truly one would imagine that a man who has the brains to compose good music would also have discrimination enough to avoid throwing that good music away on unworthy subjects, and yet that is what Edward Solomon has done throughout his whole career. Ever since the production of his first opera—*Bliss* Taylor, the book of which, though by no means good, was, at any rate, funny and full of good situations—each succeeding work has been killed by the dull words to which the music was set. Claude Duval, The Vicar of Bray, Pocahontas, Polly, Pepita, Virginia, all have dropped out of public ken by reason of the innate stupidity of their text, and yet each one of these *enfans perdus* sparkles with brilliant gems of melody, excellent concerted music and thoroughly musicianlike orchestration. But the climax of stupidity is arrived at in *The Maid and the Moonshiner*, the work presented at the Standard Theatre on last Monday. A play with no plot, no wit, no fun, no *raison d'être*, no single excuse for existence at all—in fact what an auditor of the Home Rule persuasion aptly called "the Hoyt of nonsense." There are two funny ideas in the book, "The Flag of Truce" and the Parson's song; but both are spoiled in the working out and miss fire accordingly.

The piece is built on the variety order of architecture. Each character as he or she enters informs the audience of what he or she has done or is going to do. A series of soliloquies runs through the dialogue and dulls it to bluntness. In a well constructed play the people represented should act, not cackle. Their intentions and deeds should be performed, not talked about. But in the present work it is all say and no do. Solomon has struggled bravely to fit music that shall please to words that weary the hearer, and, as far as it can be done, he has had a measure of success; but even as a tailor, he never so deft, cannot fit a coat to a crooked back, so a musician, he never so bright, cannot fit music to a cranky text.

What could be done by good writing of melody and clever weaving of the inner harmony, and, above all, by admirable scoring for the band and sonority of the choral music, has been done, and done right well. But it is all lost labor, castaway genius. No mere mortal man can breathe life into inert matter, and Edward Solomon, after all, is only a man, though a very clever one. Cheap critics think to prove their acumen by accusing him of what they are pleased to call "reminiscence;" but there is nothing easier than to say that a man steals his ideas—nothing harder than to prove it. Coincidence happens in art as in nature, and it may well be that two or more composers may hit upon the same sequence in a scale of seven poor notes and straightway be accused of plagiarism. There be some that can annex whole melodies and yet go unsuspected, while others are pounced upon if, by chance, a phrase should, even remotely, suggest the work of a former hand. Arthur Sullivan may import German songs, Irish ballads and English hornpipes wholesale with impunity, but Edward Solomon may not use the most innocent progression without being called to a strict account of where he picked it up.

In the present case, were Hoyt's words only half as good as Solomon's music, we should not have to record the failure of *The Maid and the Moonshiner*.

Lilian Russell looked beautiful, dressed charmingly, acted gracefully, and sang delightfully. But she has no part worth mentioning. Carrie Tutin looked pretty and read her lines with good emphasis and discretion—she is a right clever little body, and will be heard of yet. Brand, Radcliffe, Armand and the rest did very well. Fred Solomon, who only accepted the small part of the Parson to oblige his brother and the management, proved to be quite the star, as his admirable singing of the Parson's song entitled him to be. Tony Hart was so utterly a fish out of water that it is charity to let him alone. Elma Dolaro acted and sang as she generally does—very acceptably to the audience. The band was excellent, so was the chorus, and the costumes and scenery all that could be wished for.

At the Bijou Theatre *Soldiers and Sweethearts* gives occasion to some pretty lively music very well sung. Frederick Darrell as Lieutenant Ashley shows a nice, well-timed, sympathetic tenor and a good style of singing. We wonder why a tenor so much above the

usual mark, both as singer and actor, has been allowed to be so long out of sight and hearing. Owen Westford also, as Jonacus Jaggs, did some very good buffo singing, enunciating his words clearly and keeping well in time and tune—a not very usual state of things with comedians. Sylvia Gerrish, in addition to her personal attractions, sang the little duet with sing nicely and was well received, although her voice seemed to be a little tired. Ragna Lioné, the prima donna, has a beautiful soprano voice, well trained and flexible. Her extreme high notes are somewhat forced, and in consequence lose the beauty and smoothness of her general tone, but in the middle register she sings charmingly. The female tenor, Ada Drew, has a phenomenally deep contralto voice, and sings a ballad with much feeling, speaking her words distinctly and giving excellent expression to the sentiment of the song. Her encores were multitudinous. The music all through is very tuneful, and the burlesque opera part very cleverly constructed and admirably sung by Ragna Lioné and Frederic Darrell. Musically speaking, we feel sure that *Soldiers and Sweethearts* will please wherever it is heard, for though unpretentious it is highly pleasing, and possesses the great merit of not being dull—the only unpardonable sin in art.

Erminie continues its triumphant run. Hal-lam, the new tenor, has not a part in which to put judgment upon his talent; but he fills the bill very satisfactorily, giving promise of more hereafter. The rest of the cast is as before, and the houses are crammed every night.

Falka at Wallack's is also in the tide of public favor. Crowded houses, good singing and funny acting are to be seen every evening.

Venus and Adonis keeps its end up at Koster and Bial's. It is a very funny, enjoyable extravaganza, and well given, as usual at this favorite place of resort.

Stage Types.

NO. XVIII.—THE TREASURER.

Theophilus Crosse was a gentleman of remote Semitic descent; tall, well-built and good-looking. He had a plausible manner, not in the least cringing, but like his far-off tribal ancestor, he knew how to be "all things to all men." Although apt at arithmetic, he had not been able to count up many dollars when we first made his acquaintance; but he was willing to do so, honestly, of course, and whose looked into his face might see there that what he willed to do would probably be done. After a time of clerkship in merchants' offices and banks, he drifted into the assistant box-office-keepership of a very first-class theatre, built in a part of the city that was then called "uptown," but is now scarcely central in situation. This position in life was not what is called wildly remunerative, the salary being barely fifteen dollars a week; but still it had its little advantages, whereby pocket money might be made. Strange as it may appear in this commercial country, in which every one is supposed to know the value of a dollar, there are yet many people who never count their change, and in the crush and hurry at a box-office window on a crowded night, will frequently grab at their ticket and leave the change untouched on the ledge of the window. The ticket-seller absorbs this under the name of "longs;" he pays the value of the ticket and puts the balance in his pocket. A nice little income might be earned in this manner were it not that, as every good has its concomitant evil, just to keep up the balance of nature, so "longs" have their dark side in the shape of "shorts," in which case the ticket-seller gives the ticket without receiving its money value—likewise owing to the crush and hurry. He then has to put up the difference himself. Naturally, with a smart ticket-seller, the balance is in favor of the "longs," and in one way and another, a decent profit accrues to an industrious man.

Another source of income, at the period of Theophilus' entrance into theatrical life, arose from the coinage and prevalent use of small gold dollars, which, likewise in the crush and hurry, would get slipped over the window ledge and drop on the floor outside. Naturally the purchaser, who had a lady or two waiting while he bought the tickets, would not wait to scramble among the feet of the crowd for the little golden disks, but would rush off to his lovely charges and let the thing slide. Now, outside the box-office window were carefully and prudently laid certain mats, with long fibres of colr or bent, making a convenient trap to catch the golden shower. Between the acts, after the rush was over, the ticket-sellers would issue from their lair and carefully shake these mats and divide the treasure according to settled laws of precedence in office, giving each man a share. Here was another source of income. Now, Theophilus was a prudent fellow, with an eye to the future. While his fellow-clerks would blow their share of the treasure-trove in cocktails, slings and cigars, Theophilus would put his safely away, and when opportunity offered would wisely invest it in some speculation that seemed to him to be safe, such as lending money at good interest to the higher salaried members of the company—which disbursements he had in his own power to make good on pay-day, or even, when business was bad, lending the manager a trifle to make up some "deficit" in the weekly pay-roll. Of course, this "for a consideration." By these and similar means the assistant ticket-seller rose to be first and chief ticket-seller, then as-

stant treasurer, then treasurer, in which position he experienced nothing like the success to all such positions whereby the ticket-seller rose to be a millionaire. The ticket-seller, under his rule, became a one-man power—manager, not a democracy—and the manager, three years ago, found that at last he was able to venture on a higher flight. And there it was, when the regular season, ending at the last day of May, or the middle of June, the theatre was vacant; no substantial patronage followed this a season to tatter, the clowns spoke more than was set down for them. The house was deserted. "It's time we fled, its garlands dead, and all away departed." Consequently, it was to be cheap. Theophilus berought himself then "Notwithstanding that everybody who is anybody is out of town, there are still quite a number of nobodies who can't get away. Now, these nobodies want to be amused just as much as if they were somebodies. There are no parties, no balls, no nothing. I can take the theatre for a mere song; I can get some for another song—in fact, for a whistle. Why not play, during the Summer, light pieces with light expenses?" His mental echo answered "Do it," and he did it. Success crowned his forethought. All the nobodies flocked to the only theatre open. Actors, who are an improvident race, and who, at that time, lived from hand to mouth—they are more prudent nowadays—were right glad to be masters of a crust and a glass in the off season; and so took whatever Theophilus was pleased to give them. At the end of his venture our Summer manager came out with a handsome balance in his favor.

Cautious Theophilus put the most part of his gains safely away in government bonds. Some part he invested in Wall Street, and, by keeping his eyes wide open, reaped a fair profit on his outlay. Real estate, too, had its charms for him, and many a snug bit of property came his way, quietly and without fuss; so that, by degrees, Theophilus became a thriving man. Still he held on to his position in the theatre. He scorned not the ladder by which he had mounted—nor did he kick it away. He only nailed planks over the rungs that envious aspirants should not mount it. He wasn't going to have another treasurer—not he! He knew a trick worth two of that. The position was not brilliant, but it was solid. The title of manager was of an imposing sound, but also of a heavy responsibility. The manager had plenty of kudos, but the treasurer fingered the cash—the sinews of war were in his hands, and he meant to keep hold of them.

Now, it so happened that the management, by reason of an exhibition of a subtle vapor of vanity on the brain, landed into imprudent ventures, and so embarrassed itself. A crisis was imminent. It came friendly aid should not come it was a case of smash. Now, the said management, though imprudent, was artistic. The motive power was there, and needed only a balance-wheel to moderate its action and an engineer to keep it on the track. So the friendly aid came in the person of the unpretending but level-headed treasurer. The smash was averted, the theatre was put on a solid footing, and the treasurer became the principal proprietor, keeping the old, honest name, and the former artistic but expensive manager at the head of the bills always. The business instincts of the treasurer, for Theophilus still contented himself with that modest appellation, those instincts of race and training that had led him to the proper adjustment of "longs" and "shorts" and had taught him to shake dollars out of mats, even as was said to be done in fairy tales, moderated the fiery, artistic zeal of the clever but impulsive management, and the theatre, under their joint control, prospered mightily.

Meanwhile Theophilus "kept the nonchalant tenor of his way." He added house to house and lot to lot. He built a new and handsome theatre, but assumed not the glory thereof. His manager did all the ornamental part of the business, Theophilus contenting his ambition with "the power behind the throne," which, in his case, was a beneficent power, and was exercised for good. The manager drove his carriage in town and his trotters on the avenue; the treasurer paid his five cents in a street car. The manager called the seat in his yacht; the treasurer took the Staten Island ferry-boat when he wanted to go down to the sea ships. The manager gave dinners; the treasurer ate him. The manager (that illustrious stranger, the treasurer looked on afar off; but nevertheless, the treasurer was the whole concern, although to the last he never aspired to any more sounding title than simply that of The Treasurer.

On Tuesday night John Stetson received a cable from the managers of the Gaiety Theatre, London, asking him to release Dixey in his engagement for two weeks at the Fifth Avenue Theatre, opening Sept. 30. It was agreed not only to pay a forfeit, but also in return to play the Gaiety Theatre company with Stetson next season at both the Fifth Avenue and Globe Theatres. Mr. Rich has also been asked to release six weeks of Dixey's time to Boston. This would give Adonis eight additional weeks in London. Neither Mr. Stetson nor Mr. Rich has as yet sent an acquiescence. Mr. Dixey has already signed to return to England next Summer and appear at Teul's Theatre.

The Giddy Gusher.



Up here in my orderly precinct the want of a certain game gives my gallant police friends time to attend occasional clam-bakes, and last week several of 'em indulged in a rousing one. The biggest, youngest, strongest man of the party woke up the next morning with his arm perfectly dead from the elbow to the finger tips—useless, useless, a defunct adjunct to his perturbed spirit. I have comforted and glorified and bolstered his alarmed soul, but there he is to-day, opposite my windows, nursing that arm as if it were about to drop off.

Would to Heaven I could get up an arm paralyzing picnic for the dramatic writers of to-day!

Oh, that Hoyt had gone to that clam-bake instead of my club-wielding friend—gone some time ago to the first bake of the season—before he tackled a line of The Moonshiner.

Think how much misery the community would have been spared! That cheerful martyr, Tony Hart, told me, when I asked him if the libretto was good, that he thought it was "fancy in spots." He described one spot. It was that in which the Southern gentleman says, when the beauty of the night is commented upon—"Oh, you should have seen that moon before the war."

"Why, Tony," said I, "that line was got up before the war." It was discouraging to say this to him, for it was the only funny line in all the play that after weeks of rehearsal my loyal friend could remember. Not one speech of all his part was worth his studying, and the only hard feeling I ever had against that sweet little man, Tony Hart, was that he made me sit out a couple of acts of that dismal attempt at a libretto, The Maid and the Moonshiner.

We were a devoted band—a perspiring, suffering party. I had had my head blown off all the afternoon with a no-wester that came down through the arches of my darling Bridge and warned me to dress up warm for a chilly evening. In consequence, I gave the orchestra a fine flavor of camphor and tar paper, having taken woolen things out of their moth-dying packages, only to get into the city and find it hotter than mustard.

I looked about the theatre, and discovered my mistake, as I beheld collars wilting and faces reddening. We were an inspiring spectacle as well as a perspiring one, however.

The boxes were all M's. There was the Managerial, the Medical, the Mourning and the Multiplication Boxes.

Handsome, portly, kindly-faced Mrs. John Duff sat in hers. Mrs. Duff and her jolly daughter are comforts to performers. No matter how dull a show is, they beam and appear to feel a friendly interest in the smallest actor's efforts, and reward the humblest success with hearty enthusiasm. This they do in any theatre. It's not because they want to lend an attribute of success to their own establishment.

I sat behind 'em at a dreary performance in Fourteenth Street when they were the only gleams of comfort to the whole management of the house, before and behind the curtain; they kept awake and smiled, and I threw my tearful gaze from the stage and watched their benevolent efforts to be amused, with an interest that probably saved my own feeble intellect from succumbing to the strain.

Then next door to the Duffs was the medical box of Dr. Robertson, who, bronzed from his late encounter with ocean breezes, sat up like a Stoughton bottle in company with some Esculapian chums, and took it all in like a dose of known medicine.

After myself, Dr. Robertson is Tony Hart's warmest friend, and as Hoyt unfolded his weary length I could read on Robertson's highly medicated countenance just what he was getting up as a prescription for that unfortunate librettist. On paper it would have been something like this:

American..... 1/2 doz
Dyscholia..... 1/2 doz
Hilobrosis..... one quart
Hystecanus..... 1/2 doz

Take the patient and give freely every five minutes. I applauded the Doctor's resolution to prevent by heroic treatment a recurrence of this dreadful epidemic, and only regretted the escape of the patient; for Hoyt stayed not but left for Chicago about the time I skipped for safety to the bridge.

Over the Doctor's box was the Mourning box. (The pill box would go in between if the

architect had carved out the door properly.) Here was pretty Verona Jarbeau and her Ma in black crape, and Verona's husband, Jeff. Bernstein, is the embodiment of a mourning man. He is so dark and sombre that he matches black crape splendidly. Verona has lately lost her father—poor girl! She is a fond and faithful daughter, and I was sorry to see her suffer with us so soon after a recent affliction.

The Multiplication box was the lower one opposite. Everywhere lately a certain financial gentleman who is called the "Greek Banker" by most theatrical people has a box. No box is as large as his hospitality. He had one at the Standard Monday night. He took into it four gentlemen friends. They filled it comfortably. Deacon George, who acts as head usher there, took down two more after the curtain went up, that filled it uncomfortably. Ed. Stokes, Jake Hess, John Stetson and an unknown went down and squeezed in somehow, the party running over every little while into the little outside pen where Lotta was sitting, showing her breastpin and looking like a bachelor's button, so prim and lasting. The multiplication table can be worked successfully by this hospitable gentleman at Wallack's and the Star, but the Standard, the Union Square, the Madison Square and the Lyceum are cabined, cribbed and confined. My friend struggles manfully, but he'll find it in vain to go, especially if the 1 is a box at the Standard.

So you see we were altogether a very great party of sufferers. The Gusher can never convey on paper an idea of hers. I was always a friend of the doorkeeper, but when he offered me a check to return I felt outraged. It was adding insult to injury. I crawled away on broken wings and was reconstructed with great difficulty. The only inspiring remark I heard was from a fond and foolish friend, who, however, knows nothing of the gutta-serena proclivities of dramatic authors. He said, "Well, that's the last of Hoyt for some time." It is for me, be very sure.

I think I shall confine my amusements for the rest of the heated term to the minstrels. I'm going down to Dockstader and get a seat for the season and to the Star to secure a resting place for the rest of the week. For the nigger minstrels' best friend is

THE GIDDY GUSHER.

P. S.—I promised you the regular dose this week. But Monday night has made a jelly of me. The heat melted me bodily and that Moonshiner business brained me. If this is a sick column, it's according to Hoyt.

Professional Doings.

—Peppita opens season at Chicago on August 27.

—Ada Deaves has assumed the part of Paisy in A Tin Soldier.

—Frank Daniels has purchased a farm-house at Wolfboro, N. H.

—Evans and Hoey, in A Parlor Match, open at Meadville, Pa., on August 26.

—Adelaide Praeger is summing at West Mt. Vernon in Westchester County.

—Mlle. Rhea's company left the city on Tuesday afternoon for St. John, N. B.

—Dora Stuart has been engaged to create a character part in De Mille's Main Line.

—Barry and Fay's company is all engaged. They open at Allentown, Pa., on August 30.

—McNish, Johnson and Slavin's Minstrels had a fine opening in Boston on Monday night.

—Alice Grey has been engaged for a part in Harbor Lights, shortly to be produced in Boston.

—Eben Plympton hopes to produce his play Jack, by Mrs. Harry Becket, at a prominent city theatre.

—Gus Mortimer writes that the house is all sold for Louis James' opening in Chicago on Monday night.

—Secretary Lamar and a party of friends from Washington occupied a box at the Casino on Saturday night.

—Perkins Fisher and Frank Wills opened in A Cold Day at Buffalo on Monday night to standing room only.

—Mary Stuart, sister of Stuart Robson, has been engaged for the Casino. Belle Urquhart is another recruit.

—Florida Abell plays the heavy leads, and Marion Keith plays the juvenies in James Owen O'Connor's support.

—Dan Sullivan opened his regular season at Newport, R. I., on Tuesday night, to a packed house. Newport is his home.

—P. S. Mattox, manager, and C. O. Rogers, business manager of Lillian Lewis, are spending a few days at Ocean Beach, N. J.

—Allie Marshall, grand-daughter of Alexander Fisher, the veteran actor, has been engaged for two years by the Forresters.

—Ruth Graham and Florence Bayard will be members of the Lillian Lewis company this season. Hal Clarendon has been engaged for leading business.

—Robson and Crane open their season at Harry Miner's Brooklyn Theatre on Sept. 13. Besides The Comedy of Errors, they will have a repertoire of Shakespearean and old English comedies.

—A Brooklyn dramatic writer has brought suit against Henry Irving for \$1,500, which he claims to be the value of two plays left with the actor for perusal and which have not been returned to him.

—Adolph Jackson has taken a special two weeks' engagement with the Bennett Mac Lach company. He will play Iulius, Pythias, Mercutio, etc. This does not interfere with his engagement with Neil Burgess.

—Boyd Putnam, who was Mlle. Rhea's leading man during a part of last season, will be in the coming Boston production of Harbor Lights. He has been summing at his home in Grand Rapids, Mich. Mr. Putnam has risen rapidly; a little over a year ago he was in the amateur ranks.

—McKee Rashkin's Macbeth done at the Chestnut Street Opera House, Philadelphia, and elsewhere, have been successful. Mr. and Mrs. Rashkin will probably make a tour in Clay Greene's Golden Giant, a Western drama.

—The following company is engaged to support Daniel A. Kelly in The Shadow Detective: Henry Albaugh, H. Mortimer, Charles Earle, Fred Fenton, T. S. Mithum, Charles Hayne, Joan Craven and May Buckingham.

—One of the city papers last week published the stupid report that there was trouble between Richard Mansfield and A. C. Genter over the Prince Karl royalties. Mr. Genter, who had signed receipts in full, promptly sent a letter of denial.

—Richard Mansfield's company for the coming tour, which begins at the Boston Park Theatre on the 30th, consists of Joseph Frankau, Harry Gwynette, Cyril Scott, Albert Roberts, W. L. Mailey, B. Woodthorpe, Beatrice Cameron, Emma V. Sheridan and Elsie German.

—The trustees of the Gillis Opera House, Kansas City, Mo., have removed Ceydon F. Craig from the management. M. H. Hudson, of the Coates Opera House in the same city, is Mr. Craig's successor. He will be pleased to hear from managers having dates at the Gillis. Manager Hudson will continue to run the Coates.

—N. S. Wood will open his season on August 30 at the Standard Museum, Brooklyn. He has engaged the following support: W. D. Chaplin, George W. Mitchell, William B. Murray, John Robinson, H. F. Stone, F. K. Wallace, George J. Secor, Annie Hercht, Nellie Marshall and Mrs. Charles Howard. Myer Elias will be business manager, with Harry Williams in advance.

—Since the opening night of The Maid and the Moonshiner at the Standard Theatre the opera has been undergoing considerable cutting. Some new verses have been added to the song, "That's How I Came to Weaken on It," and a new topical song for Tony Hart has been added. In spite of report to the contrary, Mr. Hoyt was not present at the first performance, as he had gone on with the Tin Soldier company.

—Youth will be presented at the Windsor Theatre, next week, with unusual spectacular effects. In the embarkation and battle scenes there will be 150 people on the stage, and a large contingent of the Eleventh Regiment, N. G. S. N. Y., under the command of Captain Smith, will appear and be seen in a bayonet drill, assisted by a full brass band and drum and fife corps. All of the seven scenes of the play have been newly painted by Gaspard Maeder.

—The company engaged to support Agnes Wallace Villa on her tour commencing August 30, comprises the following: Sadie Deason, Nellie Granville, Ada Harcourt, Lucie Villa, Annella Warren, Vee Villa, Leelle Barrington, Gustavus Wolford, E. M. Rowe Gibbs Morgan, Fin Reynolds, Henry M. Cahoon, James Noon, Harry Anson and Sam B. Villa. Professor Butler's brass band and orchestra accompany the party. C. W. Porter goes in advance.

—On the hundredth performance of Erminie at the Casino on last Saturday night the building was packed, and the many unexpected surprises the visitors were treated to were bewildering. Feros and flowers placed in every available inch of space made the theatre look like a flower garden, and as the performance went on the principals were loaded down with floral emblems, while each and every member of the chorus was the recipient of a little basket of flowers, from which hung satin ribbons with the words "100—Erminie" in gold letters. Each of the musicians received a little golden lyre. Several new topical verses were added to the Dickey Bird song. The souvenirs to the audience consisted of an imitation old-time French law document.

—Lillian Lewis, under the management of P. S. Mattox, opens her second tour on Sept. 9. Mr. Mattox says that Odette will be produced as it has never been before, with spectacular scenic effects, fine costumes, and a strong cast. Miss Lewis has introduced in the second act a dual scene, which she is in hopes will create a sensation. Mr. Mattox has booked all the best one-night towns east of the Mississippi, while dates have also been booked in Chicago, Cincinnati, Louisville, Brooklyn, Williamsburg, New York and Providence. He is now negotiating for a New York opening next Spring, when he intends to put Odette up for a run, and will possibly put on The Brazilian, a new play by Fannie Aymer Matthews, which is believed to be particularly adapted to Miss Lewis' abilities.

—A performance in aid of the Calvary Church Summer Home for poor children was given on Tuesday evening at Cranston's Hotel, West Point. The play selected was the comedy, Who's to Win Him? Under the direction of Vincent Sternroed, it was delightfully rendered. Miss Dickinson could scarcely be surpassed as the dashing Sylvia, and infused an amount of "go" into the part that was perfectly exhilarating. Miss Murchison as the languishing Mesidora quite captivated the audience with her bewitching smiles and artless grace. Fanny Dickinson as the lively Minnetta danced herself into great favor, and Mrs. James Mackin was undoubtedly good as the artful Arabella. Mr. Matland, a gentleman well known in sporting and dramatic circles, both on this side and in England, was genuinely funny as Mr. Primrose. The small part of Squire Brattleigh was heartily played by Mr. Williams. The piece was a decided success, and a handsome sum was handed to the deserving institution for which it was given.

MONEY, MONEY, MONEY.

Money procured on diamonds, watches, jewelry and personal property of every description. JAMES P. MARTINEAU, 616 Broadway, between 5th and 6th streets. Established 1875—Cash.

WINDSOR THEATRE.

Boxing, near Canal street.
FRANK B. MURTHA..... Sole Manager
AUGUST 16, GRAND REOPENING.
The distinguished Tragedian,
FREDERICK WARDE.

Monday, Tuesday, Friday, VIRGINIUS; Wednesday matinee, INDIAN; Wednesday and Saturday, JAMON AND PYTHIAS; Thursday, RICHARD III.; Saturday matinee, THE LADY OF LYONS.
A great cast, magnificent scenery and costumes and an auxiliary force of sixty people.

MADISON SQUARE THEATRE.

As Mrs. A. M. PALMER..... Sole Manager.
An American Drama, by William Gillette, entitled
HELD BY THE ENEMY.

EVERY EVENING AT 8.30. MATINEE SATURDAY AT 4.

HARRISON'S PARK THEATRE.
EDWARD HARRISON..... 2nd Street.
M. W. HANLEY..... 2nd Street.
MONDAY EVENING, AUGUST 23, 1894.

The preliminary scenes will be accompanied with MR. EDWARD HARRISON'S musical and Comedy, in three acts, entitled
HARRISON'S PARK
with all the original music, by
MR. DAVID BRANHAM.

"AS LONG AS THE WORLD GOES ROUND,"
"THE PLUM PUDDING,"
"THE BOODLE, THE BOODLE,"
"HELLO, BABY!"
A new local song entitled
"ON UNION SQUARE."

BUQU OPERA HOUSE, Broadway near 2nd St.
Maud, Mabel & Burton, Lessee and Managers.

New and original musical comedy entitled

SOLDIERS

AND

SWEETHEARTS.

Breakings at 8. Matinee Sunday at 2.

THE CASINO, Broadway and 24th Street.
Bachelors, Admission 50 CENTS.
Bachelors, Admission 50 CENTS.
Bachelors, Admission 50 CENTS.
Bachelors, Admission 50 CENTS.

The successful comic opera,

ERMINIE.

Presented under the direction of Mr. HARRY PAULSON.
Maud, Ed. Johnson, L. Brown, Harry Paulson.
Musical Director, Paolo Williams.
New and beautiful costumes, scenery and appointments.

Roof Garden Free-Will Concert after the Opera.

KUNTER & SIALY, 2nd ST. AND 4TH AV.
Bachelors, Admission 50 CENTS.

VENUS AND ADONIS.

TWO CONCERTS EVERY DAY.

WALLACK'S THEATRE, Broadway near 24th St.
Sole Proprietor and Manager, LUTHER WALLACK.
Cooling Machine, Summer Comfort.
TALKS.
McCAULL OFFICE COMIQUE COMPANY.
Orchestra, 50 CENTS; Bachelors, 50 CENTS; Admission, 50 CENTS; Free Will Contribution.

MATINEE SATURDAY AT 4.
August 23—JOSEPHINE SOLD BY HER SISTERS.

THIRD AVENUE THEATRE, 3d Avenue and 2nd Street.

J. M. HILL..... Manager.

BRISTOL'S EQUINE WONDERS.

A novel and remarkable exhibition of

HORSE EDUCATION.

MATINEES WEDNESDAYS AND SATURDAYS.

ACTORS' BOOKS. Orders for play books promptly filled. Stock books of all plays—old and new. Contracts for actors and actresses. Everything pertaining to the theatrical line. Actors' cards a specialty. DREW & CO., 15 Clinton place, N. Y.

HENRY MALCOLM, Utility, At Liberty.
Address 125 Oak Grove Street, Minneapolis, Minn.

JUNIOUS BARNARD, Singing Comedian, and Character Actor, At Liberty.
St. Nicholas Hotel, Coney Island, N. Y.

LEZZIE ANDERSON, First old woman and heavy parts. Address 6 Orchard St., Boston, Mass., or Actors' Fund Bureau.

LILLIAN THORPE, Lavette offers for season of 1894-95. Address Boston.

MARION WALLACE, late leading support to James Owen O'Connor. At Liberty.
Address 243 Bleecker street, Brooklyn, N. Y.

MARIE PETRASKY, Juveniles and Southwestern. At Liberty.
Address care Phoenix.

MISS MERCE CHARLES, Leading or Character. Address Agents, or Carlinville, Ill.

MRS. MOLLIE BARNARD, Heavy leads and characters. Mother Shipton, in Hammer and Sickle. Address Boston.

MR. WALTER OWEN, Address Boston.

MR. FREDERIC DARRELL, Tenor and Juveniles. Address care Boston.

MR. G. D. CHAPLIN, Address 245 West 23rd street, New York City.

MR. BENJ. MAGINLEY, With May Blossom Company.

MR. CHAS. G. CRAIG, Address N. Y. Boston.

MISS ADELIN STANHOPE, Specially engaged for Harry Miner's Fifth Co. Season 1894-95. Address Hotel Brunswick, 201 W. 24th St., New York.

MISS ADELAIDE CHERIE, Address N. Y. Boston.

MISS STELLA REE, Leading roles in the legitimate preferred. Address Boston.

MISS ROSA COOKE, At Liberty June 27—Opera or Comedy. Permanent address 249 W. 12th Street, New York.

MISS MARIE C. BLACKBURN, Leading Business. Address Boston.

MISS LUCILLE MERRIDITH, Late Prima Donna Templeton Opera Company. At Liberty. Address 30 West 25th St., New York.

MR. JOHN T. MALONE, Address Boston.

MR. CORNELIUS MATHEWS, Dramatic Author. Address Boston.

W. H. WHEDON, Heavies. Season 1893-94 with Louise Penney. At Liberty.

GUS HENESSEY, Hoyt's Tin Soldier. Season 1893-94.

HAL CLARENDON, Specially engaged, Leading business. Season 1893-94 with Lillian Lewis in Odette.

MR. NELSON WHEATCROFT, With Robert Russell, season 1893-94. Address care of Shumacher & Brown.

PERCY J. COOPER, Leading Tenor, Grand and Comic Opera. Disengaged for Summer. Address 113 Chandler St., Boston.

TONY PASTOR'S Grand Company.

ALWAYS THE BEST OF THE BEST.
And the ONLY COMPANY ENTIRELY composed of talent that enjoys the highest reputation in American theatrical circles.

TONY PASTOR at Every Performance.
With the
BRILLIANT COMPANY OF COMEDIANS,
Season at Rochester and Albany beyond parallel.

Will J. Duffy.

BUSINESS AGENT LARRY STARR.
Season 1893-94 and beyond parallel.

Frank Knowland.

Leading Juveniles.
With David C. Buchanan, season 1893-94. Permanent address, care Boston.

Maggie Arlington.

LEADING BUSINESS.

Miss Grace Sherwood.

Business and support. Address 113 Chandler St., Boston.

JOE ARMAND.

Permanent address, 245 West 25th Street, New York.

Maudie Granger.

Season 1893-94. Address 25 W. 24th St., New York.

Eleanor Carey.

LEADING BUSINESS.

Kittie Matrell.

PRIMA DONNA LIGHT OPERA AND COMEDY. Disengaged for season 1894-95.

Hermann F. Green.

MUSICAL COMEDIAN PART COMPANY. Address Boston.

Eleanor Lane, Charles J.

RE-ENGAGED. Address in Liberty.

S. H. Cohen.

The Long Bridge, Long Island City, N. Y. On the 10th of August, 1894, the Long Bridge, Long Island City, N. Y. will be opened to the public.

Amy Ames.

At Liberty. Address 113 Chandler St., Boston.

Miss Kate M. Perry.

LEADING BUSINESS.

Griffith Morgan.

Scenic Artist and Scenery Designer. Address Boston, N. Y.

Sydney Childley.

Address Boston, N. Y.

Agnes L. Wynne.

RE-ENGAGED WITH S. J. MAGINLEY. Season of 1894-95.

Patti Ross.

Seasoning in N.Y. and N.B. by subscription of 1894-95.

Gerald Macklin.

Weighted Director Post Box Co. Disengaged for season 1894-95.

Miss Sadie Sigler.

At COUNTRY HOUSE AND AMERICAN HOTEL. Address, Wallack's Theatre Company, N. Y.

Elsie Gladys.

SOUBRETTES AND SINGERS. Address Boston.

Charles E. Verner.

STARRING IN HARRY O'NEILL. Address care of Boston.

C. W. Duigan.

BARTONE. McCAULL OFFICE COMPANY. Season 1893-94. Address Boston.

Flit Raymond.

STARRING IN HARRY O'NEILL. Disengaged for season 1894-95. Address Boston.

Bertha Welby.

GEORGE A. BLUMENFELD, Acting Manager. Address Boston. Permanent address, 113 Chandler St., New York.

Edmund Collier.

In JACK CADE, METAMORA and VIRGINIUS, commencing August 20, at Harry Miner's Theatre.

Ethel Douglas.

LEADING CHARACTER and HEAVY BUSINESS. 113 West 25th Street, N. Y.

Ed. H. Van Vought.

Re-engaged for season 1894-95 with George C. Buchanan's Temple Theatre Open Company. Permanent address, Boston.

ALFA PERRY.

Re-engaged with Joseph Maginley, season 1894-95.

ANNIE WOOD.

Three seasons with Buchanan and Gaudy Co. Permanent address, 113 Chandler St., New York. Disengaged.

BOSTON COMEDY CO., H. Price Walker, manager. Seventh season. Organized May 20, 1894. Permanent address, Augusta, Me., or 416 Washington street, Boston, Mass.

CHICAGO.

PHILADELPHIA.

NEW ORLEANS.

BALTIMORE

SAN FRANCISCO.



The Usher.



And him who can! The ladies call him, sweet.
—LOVE'S LABOUR'S LOST

That Irving banquet at Delmonico's last week was a peculiarly uninteresting affair. The reporters were there, sitting apart at a side table, taking note of what was said; and, except, but journalism in the true sense of the word was not represented. Nor were there present any representatives of the stage worth mentioning. Edwin Booth was accessible, but he did not grace the board with his presence. Louis Wallack may have been invited, but he wasn't on hand. Irving, left to follow the dictates of his own good taste and judgment, manages these things charmingly. From the manner in which this particular affair went off I imagine that he left it to some one of his numerous officious and blundering lieutenants to look after the arrangements and make out the list of invitations.

Irving's speech was not up to his usual form. One peculiarity of the English actor's speeches is the inevitable allusion to fair Ellen Terry, coupled with compliments and eulogiums of the most extravagant character. At the dinner this mention came in of course. It was even more florid than usual. The dailies gave it *in extenso* next day. Constant panegyric both of artist and woman comes with ill-grace from Irving, when it is considered that Miss Terry is his associate and that the singing of her praises in public may safely be left to disinterested critics and spectators. Fortunately General Horace Porter and Governor Dorsheimer came to their host's rescue and helped matters to a pleasant and sociable termination—the one by a characteristically witty speech and the other by the skilful manner in which he filled the responsible position of toastmaster.

The proposition forming Uncle Ben Baker's appointment as superintendent of the Forrest Home is a capital one that meets with general approbation among actors and managers. The present incumbent, Warden Wilson, is unquestionably unpopular among the inmates. Certainly no man who is disliked by the old ladies and gentlemen should be retained there. Daniel Dougherty, President of the Board of Directors, is in favor of a change. I am told: but his colleagues are lukewarm, as Wilson is "cold" with them. Uncle Ben is just the man for the place. He has the respect, confidence and sympathetic nature requisite for the post, and I am sure he would prove an admirable successor for the person whose petty tyrannies have transformed the Home into anything but a happy family.

Effie Germon has come out of the stock and into the combination circle at last. For years she was at Wallack's. Now, for the first time, she joins the noble army of nomads and passes her novitiate with Prince Karl. She's in good company, at all events.

Charles Schroeder is back in his old place at the Fifth Avenue. Everybody is to be congratulated in consequence. His predecessor made himself unnecessarily unpopular in a good many quarters.

Negro minstrel performers will no more be permitted to revel in the intellectual enjoyment afforded by Charles Hoyt's scholarly compositions—at least, not unless they pay to do so. It seems that several gentlemen of the burnt-cork persuasion have accepted Hoyt's courtesies and priggish his songs, thinking, with good reason, that they would answer quite as well in a first-part as anywhere else. Now he has issued orders that minstrels who apply for admission shall be refused. Of course this will put an end to the pilfering—the minstrel boys aren't paying to see Tin Babies and Rag Soldiers. The charming inference is that Hoyt knows it.

Canby Stays With Carleton.

"Somebody has industriously circulated the report that instead of going out with William T. Carleton and his opera company this season," said A. H. Canby, the representative of the Carleton company, on Tuesday, "that I am quietly arranging a tour to Australia, England, Germany and even in India for a well-known soubrette star. Won't you kindly contradict the story for me and say that I never dreamed of such a tour; that I arranged for a

second season with Mr. Carleton long before last season was half over, and that I believe Nanon will draw nearly one-half again as much money as it did last year? I wouldn't bother you with this request, but I know the irresistible inclinations for gossip which take hold of the gentleman who appears to have started this story, and nothing but the circulation of THE MIRROR itself can extend into all the devious channels reached by that busy, meddling tongue of his."

The Budding Season.

"The season of the Grand Opera House opens next Monday night with McNish, Johnson and Slavin's Minstrels," said Henry French to a Mirror reporter, "and the time is all filled up to June 1. Among the attractions that will be seen at the theatre are Hoodman Blind, Joseph Jefferson, Fanny Davenport, Frederick Warde, the Kiralfys with most of their spectacular productions and the Violet Cameron Opera company. Further than this I can tell you nothing about my plans, except that I hope and expect a very successful season."

"On Sept. 6," said Treasurer Charles N. Schroeder of the Fifth Avenue Theatre to the Mianon reporter, "this house will open with Joseph Murphy in Kerry Gow for two weeks, followed on Sept. 30 by Henry E. Dixey in Adonis for the same period. On Oct. 4 Mrs. Langtry appears for four weeks, supported by Charles Coghlan. At the end of this engagement it is quite probable that Gilbert and Sullivan's new opera will be ready." It will be put on to duplicate the Mikado run."

"The regular season at the Star Theatre," said Theodore Moss, "will open on August 30 with Lawrence Barrett, who originally took six weeks, but who has, I believe, substituted two of these to Genevieve Ward. In that case he will only have four weeks, and Miss Ward will come in for her two weeks on Sept. 27. On Oct. 11 Wilson Barrett comes in for three weeks, followed on Nov. 1 by Edwin Booth for four weeks. On Nov. 29 Joseph Jefferson comes in for three weeks, and on Dec. 30 Matt Morgan's Diorama enters for a run of four weeks. On Jan. 17 McCaull's Opera company opens for three weeks, but it is possible that arrangements will be made for five. On Feb. 7, if the original time of Colonel McCaull is not extended, the Salisbury Troubadours come in for three weeks. The week of Feb. 28 and March 7 are still open to allow of the enlargement of time I mention above. On March 14 Sarah Bernhardt will open for two weeks, to be followed by Wilson Barrett—on his return trip—for two weeks, and who may stay longer. I don't think that any theatre in the country can show a better list of attractions, and I hardly need say that a very successful season is anticipated.

"As for Wallack's, you have already had the list of the company, which will be strengthened by the return to us of Herbert Kelcey and the addition of Messrs. Grove and Hamilton and the Misses Vane and Coutis. Mr. Wallack has eight new plays for the season, and is expecting one or two more. The scenery is being painted, and the carpenters are busy at work on both *Sophia and Harvest*. But it has not been decided which shall be first. We shall probably produce all the plays, the indecision being in regard to their rotation. Another play, which may be one of the first, is *The Dominie's Daughter*, an American play on an American subject, by an American author, David D. Lloyd, with whose productions Mr. Raymond has had so much success.

"Edward Harrigan and myself have enjoyed ourselves splendidly up in the Adirondacks," said Manager Mart. Hanley to a Mirror reporter, who found him in his office at the Park Theatre the other day, "and now we are in good trim for work. Mr. Harrigan is back there on the stage directing the rehearsals of Investigation, which opens our preliminary season next Monday evening. We were boating and fishing up there all the time. I've been away for five weeks, and it's the first trip of the kind I've had in years. First we went to Saratoga, then to Schroon Lake, and then to Lake George. Mr. Harrigan wasn't idle, though. He was busy on the new play to follow Investigation. We expect to put that on for four weeks, and to keep it on for much longer if it's a success. The new piece is an entirely local comedy in three acts, and deals with slum scenes. Mr. Harrigan playing the part of a breezy, rollicking Irishman.

"New scenery has been painted for Investigation, and the house has been put in thorough order while we were away. A new song has been written, words by Mr. Harrigan and music by Mr. Braham. It is entitled 'On Union Square.' The new people in the company will be Charles Sturges, Harry Guloe, Jr., James G. Brevard and T. Holland."

"I've been itinerating at the Fourteenth Street Theatre heretofore," said Samuel Colville to a *Mirror* reporter the other day, "but now I shall abide here, and the theatre will be opened on Sept. 6, not to be closed again in a good while. J. M. Rosenquest will act as manager. During the Summer workmen have been busily engaged in the interior, and when it opens next month it will be a new theatre from the act-drop to the street. The decorations are to be of a light character, and that will give an appearance of greatly increased height to the theatre. The house will be re-

ceated throughout and new carpets laid. It will be lighted by electricity. The front of the building is to be painted green. All the scenery will be new and from the brushes of Mosler, Gauthier and Hoyt. The entrance will be of drapery on a ground of canary color, highly decorated. It will be on a frame, and is being painted by a talented young artist, formerly with Tiffany and Co.

"I have already booked about thirty-two weeks, and I expect to open the house on Sept. 6 with a new play and a new company. The piece is a domestic comedy-drama, with a number of good characters and good, strong scenes. It is by a Mr. Higgins, of Chicago. Mr. Higgins is engaging the company himself. Among those who are entertaining or have entertained propositions from him are Georgia Cayvan, Harry Edwards, Emma Madden, Louise Muldener and W. J. Ferguson. On Sept. 20 *The Scapegoat*, by Sir Charles Young, author of *Jim the Penman*, will be produced here with Henrietta Chausrau, for two weeks, and on Oct. 4 Mrs. D. P. Bowers, with a powerful company, comes in with *Lady Audley's Secret* and a repertoire.

"For the week of Nov. 13 Roland Reed comes in. I consider Mr. Reed the best of all the young comedians we have, and believe he will do a splendid business; he was brought up in a good school—that of J. H. McVicker. For Thanksgiving week I will probably put in my Taken From Life, and the month of December I am holding in abeyance for my approval of a drama to be produced within the next few weeks. On Jan. 3 Mrs. Sophie Wrenn-Knight and her company will appear, most probably in a new piece. On Jan. 10 Deanna Thompson comes in to play for ten weeks in his new play, The Old Homestead, to be followed on April 4 by Nell Burgess in Vim, which we expect to run all Summer."

J. Jay Brady, business manager of the Third Avenue Theatre, reports that his date-book contains a large number of popular attractions. Following is the bulk of the list, and it is an attractive one: Youth, Joe Murphy, Frederick Warde, Rag Baby, The Soldier, Murray and Murphy, Gypsy Baron, Pepita, Parlor Match, Bunch of Keys, Shadows of a Great City, Edwin Arden, George H. Adams, Bertha Welby, J. A. Stevens, May Blossom, Long Strike, Dominick Murray, Frank Mayo, Zozo, Josephine Cameron, Fortune's Fool, Streets of New York and Australian Novelty company.

The attractions booked at the Windsor Theatre include Genevieve Ward, Clara Morris, Mrs. Jannaschek, Louis James, Alone in London, Youth, A Parlor Match, Forgiveness, Annie Pixley, A Bunch of Keys, Rhin, the Handless, Lost in London, Taken From Life, Monte Cristo and many others.

Sanguine Over Little Jack Sheppard.

"Oh, but wasn't I glad to get back to America!" was one of the first remarks that Nat Goodwin made to THE MIRROR reporter who saw him at the Bijou Opera House on Monday. "And yet I couldn't have wished to be treated better than I was over there. Of course you want to hear something about the trip. I had a splendid time at the clubs and was treated royally, particularly by the profession. As regards any prejudices existing between England and America as far as the profession goes, that is all bosh. Anything with merit in it pleased the English just as it does the Americans. If a troupe of Chinese were to play there they would succeed if they were artists. The Strategists gave a poor performance, played at an obscure theatre, and became a failure, just as they would have been under like circumstances in this country. As for Dixey, he is a great success individually. If they had liked the play as they did him, the enterprise would have done well from the start. He gave them a new idea and it took them some time, in the vulgar parlance, to 'drop' to it. As it is now, the longer he stays over there the better he'll do. Wilson Barrett is a charming fellow, and he is sure to make a success here, both artistically and socially. He is very kind to the Americans. Irving was also very kind and honest."

calls me, as he is to everybody. Faust would repay ar anyone the ocean trip there and back to see it. I never saw anything like it in my life. I went to nearly all the theatres, and came away with the conviction that the American houses are still away ahead. The best acting that I saw was in Germany. While I was away I purchased for Messrs. Miles and Barton, William Yardling's burlesque, Little Jack Sheppard, which had a run of a year at the Gaiety Theatre. Messrs. Miles and Barton now own the rights to this country and Canada, with all the stage business and the original music, which has not been published. They worked and are working in perfect harmony with me, and have approved of everything I have done while abroad. Besides Little Jack Sheppard, I have bought two farcical comedies from the German; but I can't say what they are, as I ran only protect one of them. I have heard something about Messrs. Evans and Hovey intending to do Yardley's burlesque, but they have no right to it. Mr. Yardley has been very successful with his burlesques, which include the Vicar of Wakefield, Very Little Hamlet and Scald Bath; but now he intends to devote his time entirely to me, and will remain in this country as long as it is worth his while. We are now working on a new burlesque on an entirely new theme. It is to follow Little Jack Sheppard. We are not going to be here at the Bijou Opera House to force runs for the

road. When the public are tired of one thing we intend to give them something else. The baroque is full of strong parts. Mine is not the strongest, although it is the acting part of the piece. It is a character, straightforward part, and I assume no English whenever. The baroque tells a sustained story, and is based on a new theme. I can't tell as yet what the exact date of the production will be. Everybody is engaged, but it will take a long while to get everything ready."

An Incident in Darmsterning.

Burlesquing is a great art. It exercises the ingenuity and the mechanical faculty. It trains the imagination and the courage, and gives a man self-reliance and hope. But, it burlesquing is a difficult pursuit is a dramatic point of view, what is it in an operatic? To give such an elaborate work of musical art as a grand opera of Meyerbeer or Gounod's Faust, or even Bellini's La Sonnambula, without the usual appliances or the proper number of voices, is a labor not of love, but of genius. Many years ago, before every city had an Opera House, and perambulating companies travelled in all the pomp and pomp of dress decoration and accessories, a party of six singers and a pianist—who conducted when he could find a band to conduct, and provided the piano when there was no band—travelled South and West giving grand opera on the half-shell.

For some time *The Daughter of the Regiment*, *The Bohemian Girl*, *Marianna*, *La Sonnambula* and *The Barber of Seville* did very well. The choruses were cut out and the opera given with dialogue to the perfect satisfaction of the then unsophisticated audience. But at last came reports of great doings in New York. Meyerbeer's *Prophet* and *The Huguenots* were the talk of the town in the great cities. And the talk of large towns is the gossip of the small. Newspapers reach everywhere, and the citizens of Poughkeepsie and Copperopolis went to see the things they read about. So it became politic to sing these big operas. Now, in these great works a chorus is absolutely necessary; so four ballet girls, not one of whom could read a note of music, and four men, of whom two only were gifted so much, were engaged and taught a few—a very few—of the most tuneful of the concerted pieces, such as the soldier chorus in *Faust* and the like. The opera was condensed—that is, all except the tunes were cut out, and the principal singers sang all the others. The work was done, a version of these wonderfully renowned pieces was made, in which, what Demos used to call "cackle," figured largely. What they couldn't sing they talked and the effect was so bad.

All being prepared, the next question was the theatre. The company was in a small town which we shall call Dearsville. There was nothing available save a hall over a school, which in its perfunctory state was an Odd Fellows' lodge, on Sunday a church, and now the company proposed to convert it into a theatre. Stage there was none, but the public here gloried in the possession of four billiard tables for in our dear country a church, a school, a tavern and a billiard room are the first fruits of civilisation. These four tables being placed side by side, made a by no means comfortable stage, only the actor had to be careful that he did not pockot his foot and so make a looking hazard. The sheets that usually covered the tables made an admirable curtain when suspended to a piece of clothes line stretched across the room. Six kerosene lamps were the footlights, and for the rest of the scenery the audience was requested to take the will for the deed. There were, indeed, some trifling glazed calico nailed to oblong frames and stuck up obliquely to serve as wings, and the back wall of the room made a capital flat, on which if you make believe very much, you might imagine vistas of grand expense and small landscapes or moonlight gardens at will. "You paid your money and you took your choice." The band was a piano, with a good many keys still practicable and not much more than a tone and a half below pitch.

The opening opera was Faust, but in consideration of the trenchant cutting that was necessary to bring it within the compass of the company's powers, the whole opera only lasted an hour and a half. Therefore it behooved the company to play another as to fill out the evening. A whitened down edition of *Bohémian Girl* was added to the bill, and the curtain rose on the first act of Faust. A table, a three-legged stool, a bottle and a small oil-stove made a splendid laboratory. *Mephistopheles* hid under the table till his cue came to appear, when he was supposed to rise from the under world in a "flare of fire and a smother of brimstone," as the old Demonologists have it. This rising was accomplished by the demon screwing his body from under the table on the side away from the audience, at the same time dropping a handful of lime on a pan of water in front, to make the smoke of Hades. All went tolerably smooth till the cue came for the demon to appear. He slyly dropped the lime into the water, and, when the fumes arose, started to rise; but alas! the demon's back was too broad, or the demon's stomach was too prominent; for somehow the table was tipped over and discovered the temper of the mankind, with his hands on his knees and his face transfixed by reason of much squeezing trying to twist his body into the semblance of a spirit called forth from the lowest depths of hell by magic art. His entrance was more

prevention of which, then, were made. First himself was seen to climb the ladder and go on as one who might be expected to do. Then, as he came down, he was seen to take the gun, to go to the back door, to the left of the entrance, and to put it in the trunk. "I am here," he said at the same time, holding lightly over his shoulder a colored walking stick, as he came off it, while the shooting place of himself was looked by the leg with a much more leisurely view and with less haste than before. After that nothing but the water was very slowly. Meagher's "live shot" was calmly approached and apparently covered. Fanny's magical change from an old to a very young man was effected in the way all the technical way—by his looking to the right and saying to his hand, only and given pulled off by a heavy-headed man, leaving the man, youthful and of doubt and love. This brought down the house and caused an extraordinary pause to show: "Bully for the shooting

The garden scene was exquisite. Two flower-pots on each side of the stage and a vestibule at each side is a lovely decorative arrangement, with a vase of flowers on a shelf, artistically disposed in the background, gave reality to the scene. Marguerite and her were represented by two stone pedestals and some ancient characters who had killed the slave by means of their dancing with torches, and a few groups of high school girls up in a neighboring balcony were the spinning-wheel was introduced from the long machine borrowed from the household, a lampstand for a stand, and her young place of earthly existence was made up of the people in front evidently thinking she was glowing and the music in the background a background. In fact, one of the characters local scene within the view of the "Pavilion" or in other words, very likely in the background lines of his paper. The central pedestal in was the pedestal—in the center. Marguerite's body is lying upon the floor of the stage, from it comes down, and Marguerite's daughter's mother. The spirit of Marguerite is seen in the in the sky, borne up by the angels toward the eternal realm of bliss. This offering was made beautifully set out by means of an old stage lantern, which was discovered in a variety of ways, and which, resting on a high pile of traps, at the end of the scene, drew on the audience's attention the figure of the Goddess of Liberty, a winged figure and all complete, brought the opera to a grand finale. It was a fine scene—the whole scene, of course, and the scene and action. The audience was comparatively few in number. In fact, the scene seemed very quiet, and Marguerite was appreciably praised by the audience. The scene for Marguerite was played by Marguerite, and the scene for Marguerite was played by Marguerite. The performance was really a brilliant success, and was appreciated the audience with the best of success.

Miss Gaidner's Arrest.

Early Gaidner arrived on the Chilean today morning, and after breakfast was met by a Mission reporter at the Hotel de la Paz opposite the bank of Leake, and accompanied to his flat, where "Gaidner" it was known that she had gained considerable sympathy since she landed and years before in this country.

"My engagement with McClellan's company is for nine months," she said. "that is a long way to look ahead, so naturally money was first, asking 'you were going to do what that.' I have only been had my part in Josephine field by Mrs. McGinnis, and I haven't had a chance to look at it. Colonel McClellan was very good about something like it, that of Le Roy, Tennessee, in Florida, at the Library Lane, was a small part of that, and I did not think could make anything out of it; but it would not be a great amount for me. It's a matter just about my age—but you never think of I'm going to say how old that is. It's 17 years since I left America, but I have played here for a good twelve years. I with a lot of nice young girls. I don't value such a collection but rather have gotten acquainted."

"I played in Crystal Palace on Tuesday afternoon, intending to catch the train from London, cut across the country to meet the steamer at Queensdown. So I was the effect; left the theatre at 5:30, and was home and packed my trunk. Sydemon, seven miles from London, but I caught a train at 8:30 and got into Queensdown. I was to see the master of the steamer and load my stock in midstream. I hardly knew what to do but I saw the spreading eagle over the door the American Consul, and I thought, as I was going to his country, he ought to help me. So he did. He telegraphed to the agents and the ticket changed—it's always a difficult matter to get a ticket changed from one line another—and I took the *Celtic*, only losing a day.

"Though I don't blow my own trumpet as a rule, I will say that I am singing as well as ever. My voice is a good one, and I am feeling better now than I have for some time. In fact I always improve in health in America. I shall go back quite a year."

W. J. Magee and Charles K. Mestayer, who were the first to cure Mestayer's Tonsillitis, and who were at Waterbury, Ct., on August 20.

State, County, Etc. Published for the Guidance of Managers, Agents, and Others in Selecting Dates for the Season of 1886-87.

Clark Kabala Aug. 2, 1901
Clay Library

[illegible]

One Star Circuit.
1886. 1887.

COMBINATIONS

Shows in FINE BLUFF, LITTLE ROCK and
other places. Also through the TEXAS
and have got contracts signed, will
be shown in all before August 25, otherwise such
shows will be CANCELLED.

A Few Open Dates Left.

Will leave for Texas, Saturday, August 21.
H. GREENWALL, Room 2, 4th Broadway.

To Agents and Managers:

CORRECTION: F. CRAIG'S management of the
GILLIS OPERA HOUSE
OF KANSAS CITY.

Shows in Kansas City, Mo. H. HUDSON
has been appointed Agent and Manager of said house,
and all communications for dates and terms should
be addressed to him.

B. DOWNEY,
W. E. GREGORY,
JOHN CAMPBELL,
Travellers.
Will be pleased to hear from Managers who have
shown in this house, to prevent any mistake. This does
not interfere with any management of the house.
H. H. HUDSON.

BIDWELL'S
New Orleans Theatres

ACADEMY OF MUSIC,
GRAND OPERA HOUSE

AND
ST. CHARLES THEATRE.

SHOWING FIRST-CLASS STAGE AND THEATRE
IN THE CITY.

Playing only First-class At-
tractions.

With THE SEASON 1886 and 1887, apply to
H. E. STEVENS, 2nd Broadway,
or H. BIDWELL, Proprietor and Manager,
New Orleans.

THIRD ANNUAL TOUR
OF THE
Carleton Opera Co.

The season commences at
DETROIT, AUGUST 30, 1886

SEPTEMBER 6—Opening of the New Park The-
atre, Cleveland.

THE CHARMING ARTIST.
LOUISE LITTA,

has brought the right of Amie Lewis' five-act comedy-
drama.

Farmer Hathaway's Daughter,
and will produce it with Clay M. Greene and Susan
Greene's successful romantic drama.

CHISPA.

Both plays will be produced with grand scenery and
costume. Managers desiring to play the above
apply to
J. F. J. HINSON, care A. S. Day,
of Union Square, New York.

TOUR OF
Mr. Richard Mansfield,
IN PRINCE KARL,

Under the management of
E. D. PRICE and J. W. McKINNEY.

NEW TO NEW YORK.

THE LOCATION EAST TO REACH 10 CENTS
FARE. FROM BATTERY 25 MINUTES.
Spectacular Scenery, Shady Groves, Natural Sur-
roundings in harmony with the scenery, beauty, and
order of the

STATEN ISLAND AMUSEMENT COMPANY
BRANTIA WOODS, MARINER'S HARBOR,
TO-DAY AND EVERY DAY.

SUFFALO BILL'S WILD WEST.

To combine both instruction, pleasure and educa-
tion in an exhibition of our Nation's Pro-
gress.

SOME GENERAL FEATURES
OF WESTERN LIFE
Then over before, at one time and place,
VIEWS OF THE FACE OF THE GLOBE!

HOW TO GET THERE.
A Fleet of Steamers from Different Points:
From the Battery, via all Rivered Roads,
from TREMONT ONLY. The Staten Island ferry,
SOUTHFIELD, NORTHFIELD, WEST-
FIELD, MIDFIELD, connecting to Salt George
with motor direct for Staten, leaving Battery for at-
tention performance at 11:30, 6:00, 8:00, 9:00. For
evening performance at 11:30, 6:00, 8:00, 9:00.

TWO PERFORMANCES DAILY.
Afternoon at 5 o'clock. Every Night at 8 o'clock.
Night made day by two electric lights.
Performance twice a day, rain or shine.
Grand stands, seating on one piece.
ADMISSION 50 CENTS. CHILDREN 25 CENTS.
Come early. Wander through the camp.
Dress open 25c and 50c.

SEASON OF 1886-87.

MARIE
PRESCOTT.

In following repertoire:
THE LAMP OF ALABAMA, MFG NERRILIES,
AS YOU LIKE IT,
THE NIGHT, ROMEO AND JULIET,
CELESTINE,
CELESTINE.

Will be pleased to hear from Managers who have
shown in this house, to prevent any mistake. This does
not interfere with any management of the house.
H. H. HUDSON.

CORINNE
Prima Donna Souveraine Artists.

JENNIE KIMBALL,
Manageress and Directress.

AT HOME UNTIL SEPT. 20

WANTED—First-class Chorus
Singers, Ladies and Gentlemen.

Add all communications to LEXINGTON
STREET, EAST BOSTON, MASS.

MISS
LILIAN OLCOTT

IN SARDOU'S

THEODORA.

NO CHEAP PRICES
AT THE
Grand Opera House,

SPRINGFIELD, OHIO.

The largest and best house in the city. On the
ground floor, and the only house in the city that has
never played to cheap prices.

Only First-class Cos. Wanted.

Add all communications to F. TRUMP, Manager,
Springfield, Ohio.

Clay Avenue Theatre.

MUSKOGEE, MICH.

Stage 32x52 feet; four large dressing-rooms full set
new scenery; ground floor; seating capacity, 1,200.
Will be completed and ready open Sept. 1.

WANTED—A first-class troupe of company to
open house about Sept. 1. Now ready to look at
troupe for 1886-7. West-stand companies at popular
prices preferred. Very reasonable terms. Percentage
or contract. Address
E. S. CAY, Manager,
Muskegon, Mich.

CHARLESTON, S. C.

Academy of Music.

JOHN E. OWENS,
Sole Owner and Manager.

All business letters having reference to season 1886-87
may be addressed to
JOHN E. OWENS,
Towamocin, Md.

1886—TOUR OF—1887

ANNIE PIXLEY

—IN—
The Deacon's Daughter.

New and brilliant character comedy by A. C. Gester.
ROBERT FULFORD, Manager.
Time all. Company complete.

Business communications to
ARCHIE MACKENZIE,
Care H. S. TAYLOR, 23 E. 14th Street, N. Y.

POOLE'S NEW THEATRE.

Eighth Street and Broadway.

The central location of the city. Seven lines of cars to
the door. Creators care intersecting every
line in the city, East and West.

THIS ELEGANT THEATRE,

One of the handsomest and best appointed in New York,
will be opened on MONDAY, August 30, 1886.

The inaugural attraction will be the popular young
comedian, W. J. SCANLAN, in his famed success,
"SHANE-MALAWN."

FIRST-CLASS ATTRACTIONS
of a strictly legitimate order, especially

COMEDY,
COMIC OPERA
AND BURLESQUE.

Can secure time by early application.
Prices, \$1, 75c, 50c, and 25c, at which rates house
will hold them.

MATINEES—WEDNESDAY AND SATURDAY.
JOHN F. POOLE, Proprietor and Manager.

1886 - Season - 1887

LOUISE BALFE.

LEADING BUSINESS.
AT LIBERTY.

Louise Balfé suggests the art of Clara Morris—N. Y.
Advertiser.
Louise Balfé is a great actress—N. Y. Herald.
Louise Balfé acts with unabated interest throughout.
N. Y. World.

Louise Balfé combines all the elements of success—
youth, beauty and grace in her performance. Chicago Times.
The Opera of Louise Balfé is the Opera of the Post.
—London Times.

Address 73 Orange Street, Cleveland, O.

THE DISTINGUISHED ENGLISH ACTRESS,
Miss Adelaide Moore.

Boucicault's Shaughraun,
Boucicault's Colleen Bawn.

THREE DISTINCT COMPANIES.
Miss Moore's time positively filled.
A few open dates for SHAUGHRAUN and COL-
LEEN BAWN.

Add all communications to H. J. SARGENT, Manager,
P. O. Box 1252, Plainfield, N. J.
Or by THE ADELAIDE MOORE AERIAL EX-
PRESS. Two or more of Mr. Sargent's troupe of forty
carriage players will be let off every WEDNESDAY and
SATURDAY at 4 P. M. from Union Square Hotel,
New York. Short communications will be received up to
3:30 P. M. on these days at Edwin H. Low's Exchange,
927 Broadway. The message should be delivered in per-
son, yet any message addressed to The Adelaide Moore
Aerial Express, care Mr. Low, 927 Broadway, will reach
Mr. Sargent.

C. R. GARDINER, Proprietor.

2020, THE MAGIC QUEEN.
ONLY A FARMER'S DAUGHTER.
ONLY A WOMAN'S HEART.
C. R. GARDINER COMBINATION
FATE, by Bartley Campbell.
THE OATH ON THE BATTLEFIELD.
THE REGENT'S DIAMOND.
ROSELLE, a play containing the principal people in
Only a Farmer's Daughter.
Address, Minnetrista Mansion, Norwood, Conn.
Preservation will show unauthorized productions of
any of the above plays.

Fifth Season
1886-87.

A BUNCH OF KEYS;

OR, THE HOTEL.

By CHAS. H. HOYT.

The Charming Comedienne and Character Artist,

FLORA MOORE, as Teddy Keys,

Supported by her own Company, carrying their own complete Hotel sett for the Second and
Third Acts.

REGULAR SEASON WILL OPEN NOVEMBER 1, 1886.

For time and terms address
C. B. CLINE, Business Manager,
Palmer House, Chicago, Ill.

NOTE.—Miss Moore will be under entirely new management during the coming season.

CALL.

The ladies and gentlemen engaged to support

MR. HAROLD FORSBERG
in
ROBERT MACAIRE

Will please assemble for rehearsal on AUGUST 24, at
1 o'clock P. M., at the
Madison Square Theatre.

W. A. TERGARDEN, Manager.

CALL.

The ladies and gentlemen engaged for the season of
1886 by for the

N. S. WOOD COMPANY

will please meet at the Standard Museum, Brooklyn,
for rehearsal Monday, August 23, at 11 A. M.
GEORGE W. MITCHELL, Stage Manager.

CALL.

The ladies and gentlemen engaged for

C. C. Maubury's Wages of Sin
Company

will assemble for rehearsal at MINER'S PEOPLE'S
THEATRE, NEW YORK, at 2 P. M. MONDAY,
AUGUST 23.

F. B. BOWLES, Manager.

SCENERY

For Opera Houses and Halls.

Sosman & Landis

SCENIC STUDIO,

236 and 238 S. Clinton Street,
CHICAGO, ILLINOIS.

We are now occupying our New Studio,
The Largest in the World,
and are better than ever able to do artist's work at
LOWEST PRICES.

Owners and managers will do well to get our prices
before contracting elsewhere. Scenery for combina-
tions a specialty.
Managers visiting Chicago especially invited to call.

O'CONNOR

AND COMPANY.

First-Class Show! Superb Costumes!
Pictorial Printing! Sure Draw!

OTHELLO, MERCHANT OF VENICE,
RICHELIEU, HAMLET,
LADY OF LYONS, MARBLE HEART.

Managers, Save Open Time!
W. R. BARR, BUSINESS MANAGER.
JAMES OWEN O'CONNOR,
2nd Hudson Street, Hoboken, N. J.

Ladies and Gentlemen Desir-
ing Engagements

For my season of 1886-7, beginning on or about Septem-
ber 2d, will please apply at once by letter or personally.
F. C. BANGS,
Hotel Madison, 35th Street and Broadway.

NOTICE.

TO MANAGERS OF OPERA HOUSES.

All managers holding contracts for HENRY CHAN-
FRAU, in KIT THE ARKANSAS TRAVELLER,
made and signed by any one except the undersigned,
please notify me at once or consider date cancelled.
A. B. ANDERSON, Sole Manager,
866 Broadway, N. Y.

WANTED.

LEADING JUVENILE, OLD WOMAN AND
GOOD GENERAL ACTRESS.

Also competent man for Second Business, and a Sec-
ond Low Comedian. Established Company; week
stands; expense paid.
Address, with terms, MANAGER I. L. C.,
Minneapolis Office.

WANTED.

YOUNG LADY AMATEUR WITH \$1,000.
Must have good appearance and able to play leading
parts. To right party will star and give half interest.
Season 30 weeks, under good management. Best refer-
ences. Address for three weeks, POST, Minn. office.

WANTED.

A GOOD HEAVY MAN WHO CAN PLAY A
JUVENILE PART. Salary low, but sure. Address
stating lowest salary. Expense paid.
OLIVER W. WREN, 73 Colyer St., Greenpoint, N. Y.

Fifth Season
1886-87.

A BUNCH OF KEYS;

OR, THE HOTEL.

By CHAS. H. HOYT.

The Charming Comedienne and Character Artist,

FLORA MOORE, as Teddy Keys,

Supported by her own Company, carrying their own complete Hotel sett for the Second and
Third Acts.

REGULAR SEASON WILL OPEN NOVEMBER 1, 1886.

For time and terms address
C. B. CLINE, Business Manager,
Palmer House, Chicago, Ill.

NOTE.—Miss Moore will be under entirely new management during the coming season.

CALL.

The ladies and gentlemen engaged to support

MR. HAROLD FORSBERG
in
ROBERT MACAIRE

Will please assemble for rehearsal on AUGUST 24, at
1 o'clock P. M., at the
Madison Square Theatre.

W. A. TERGARDEN, Manager.

CALL.

The ladies and gentlemen engaged for the season of
1886 by for the

N. S. WOOD COMPANY

will please meet at the Standard Museum, Brooklyn,
for rehearsal Monday, August 23, at 11 A. M.
GEORGE W. MITCHELL, Stage Manager.

CALL.

The ladies and gentlemen engaged for

C. C. Maubury's Wages of Sin
Company

will assemble for rehearsal at MINER'S PEOPLE'S
THEATRE, NEW YORK, at 2 P. M. MONDAY,
AUGUST 23.

F. B. BOWLES, Manager.

SCENERY

For Opera Houses and Halls.

Sosman & Landis

SCENIC STUDIO,

236 and 238 S. Clinton Street,
CHICAGO, ILLINOIS.

We are now occupying our New Studio,
The Largest in the World,
and are better than ever able to do artist's work at
LOWEST PRICES.

Owners and managers will do well to get our prices
before contracting elsewhere. Scenery for combina-
tions a specialty.
Managers visiting Chicago especially invited to call.

O'CONNOR

AND COMPANY.

First-Class Show! Superb Costumes!
Pictorial Printing! Sure Draw!

OTHELLO, MERCHANT OF VENICE,
RICHELIEU, HAMLET,
LADY OF LYONS, MARBLE HEART.

Managers, Save Open Time!
W. R. BARR, BUSINESS MANAGER.
JAMES OWEN O'CONNOR,
2nd Hudson Street, Hoboken, N. J.

Ladies and Gentlemen Desir-
ing Engagements

For my season of 1886-7, beginning on or about Septem-
ber 2d, will please apply at once by letter or personally.
F. C. BANGS,
Hotel Madison, 35th Street and Broadway.

NOTICE.

TO MANAGERS OF OPERA HOUSES.

All managers holding contracts for HENRY CHAN-
FRAU, in KIT THE ARKANSAS TRAVELLER,
made and signed by any one except the undersigned,
please notify me at once or consider date cancelled.
A. B. ANDERSON, Sole Manager,
866 Broadway, N. Y.

WANTED.

LEADING JUVENILE, OLD WOMAN AND
GOOD GENERAL ACTRESS.

Also competent man for Second Business, and a Sec-
ond Low Comedian. Established Company; week
stands; expense paid.
Address, with terms, MANAGER I. L. C.,
Minneapolis Office.

WANTED.

YOUNG LADY AMATEUR WITH \$1,000.
Must have good appearance and able to play leading
parts. To right party will star and give half interest.
Season 30 weeks, under good management. Best refer-
ences. Address for three weeks, POST, Minn. office.

WANTED.

A GOOD HEAVY MAN WHO CAN PLAY A
JUVENILE PART. Salary low, but sure. Address
stating lowest salary. Expense paid.
OLIVER W. WREN, 73 Colyer St., Greenpoint, N. Y.

Fifth Season
1886-87.

A BUNCH OF KEYS;

OR, THE HOTEL.

By CHAS. H. HOYT.

The Charming Comedienne and Character Artist,

FLORA MOORE, as Teddy Keys,

Supported by her own Company, carrying their own complete Hotel sett for the Second and
Third Acts.

REGULAR SEASON WILL OPEN NOVEMBER 1, 1886.

For time and terms address
C. B. CLINE, Business Manager,
Palmer House, Chicago, Ill.

NOTE.—Miss Moore will be under entirely new management during the coming season.

CALL.

The ladies and gentlemen engaged to support

MR. HAROLD FORSBERG
in
ROBERT MACAIRE

Will please assemble for rehearsal on AUGUST 24, at
1 o'clock P. M., at the
Madison Square Theatre.

W. A. TERGARDEN, Manager.

CALL.

The ladies and gentlemen engaged for the season of
1886 by for the

N. S. WOOD COMPANY

will please meet at the Standard Museum, Brooklyn,
for rehearsal Monday, August 23, at 11 A. M.
GEORGE W. MITCHELL, Stage Manager.

CALL.

The ladies and gentlemen engaged for

C. C. Maubury's Wages of Sin
Company

will assemble for rehearsal at MINER'S PEOPLE'S
THEATRE, NEW YORK, at 2 P. M. MONDAY,
AUGUST 23.

F. B. BOWLES, Manager.

SCENERY

For Opera Houses and Halls.

Sosman & Landis

SCENIC STUDIO,

236 and 238 S. Clinton Street,
CHICAGO, ILLINOIS.

We are now occupying our New Studio,
The Largest in the World,
and are better than ever able to do artist's work at
LOWEST PRICES.

Owners and managers will do well to get our prices
before contracting elsewhere. Scenery for combina-
tions a specialty.
Managers visiting Chicago especially invited to call.

O'CONNOR